

Led Zeppelin

BLUES CLASSICS

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BRING IT ON HOME

Words and Music by
WILLIE DIXON

Moderate Shuffle

Intro:

E5 E6 E5 No Chord E5 E6 E5 N.C. E5 E6 E5 N.C.

Electric Guitar 1

mp *P.M.* *simile*

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

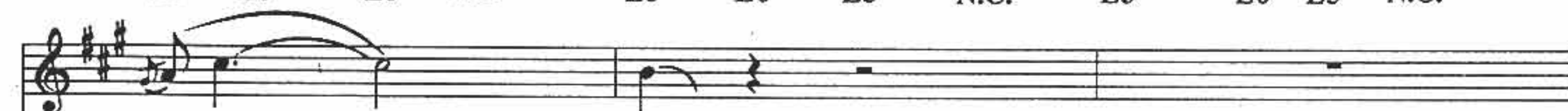
E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

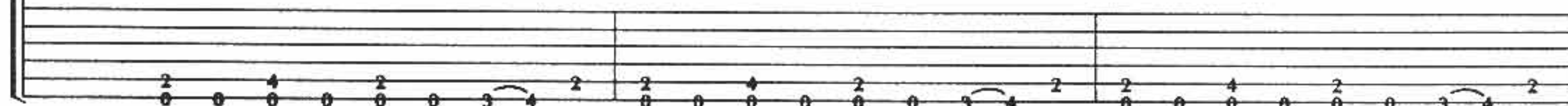
E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

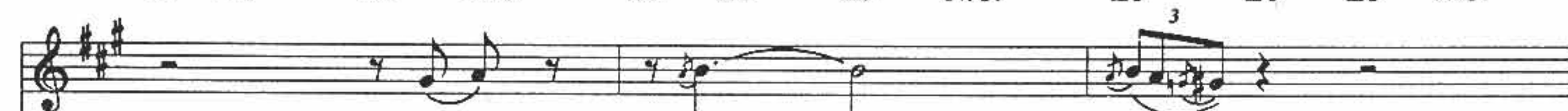


Ba

by,



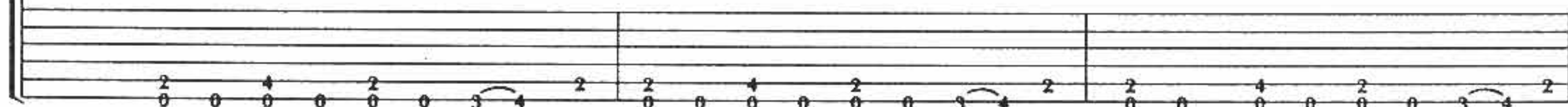
E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.



Mm, —

ba

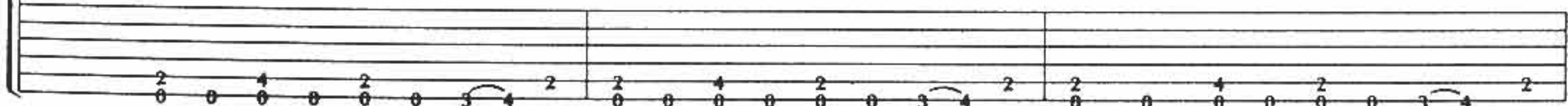
by, —



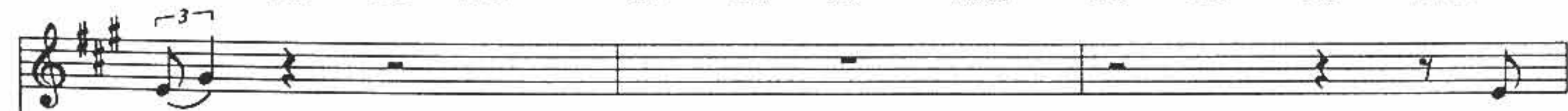
E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.



Mm, gon-na bring — it on home to

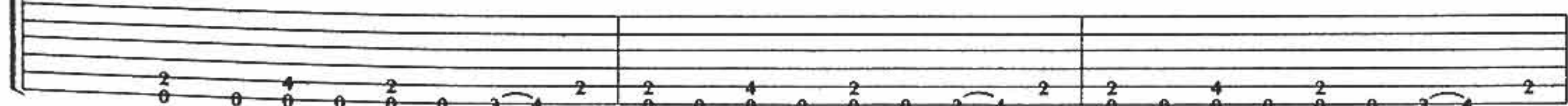


E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

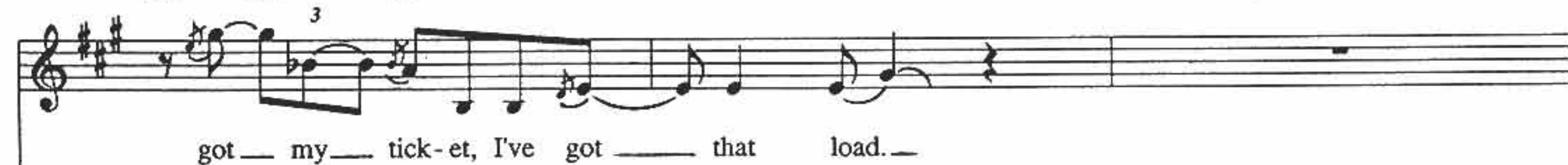


you. —

I've



E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.



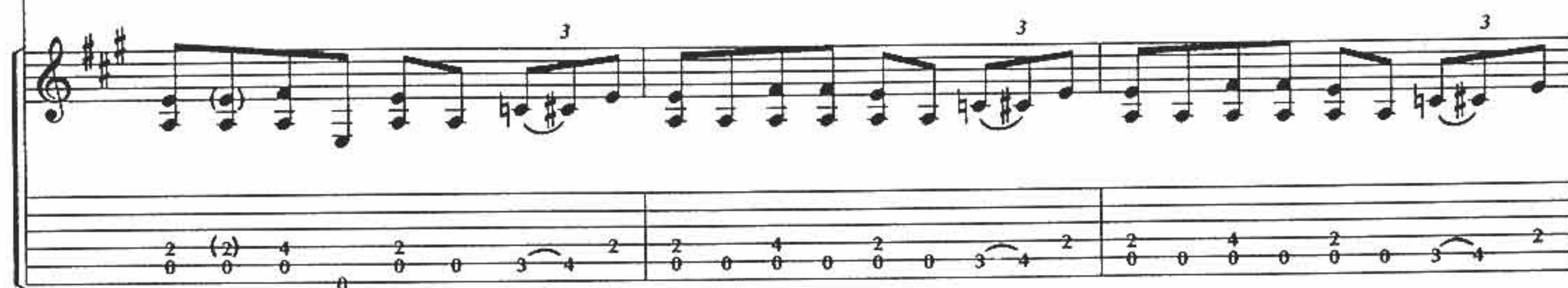
E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.



E5 E6 E5 N.C. E5 E6 E5 N.C. A5 A6 A5 N.C.



A5 A6 A5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.



E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

watch this train roll down the track.

Gon-na bring it on home, bring it on home to you.

E5 E6 E5 N.C. B5 B6 B5 B6 (E5) N.C. A5 A6 A5 A6 A5

Gon-na bring it on home, bring it on home to you.

E(addF#) E6 E5 (E) E6 E5 N.C.

Watch out, watch out.

B5 B6 B5 B6 (E) N.C. A5 A6 A5 A6 A5 E5

Watch out, watch out.

Watch out, watch out.

Tempo II ♩ = 100 ♩ = ♩

N.C.

Guitar 1 ----- * Guitars 1 and 2

Guitar 1 -----

Guitars 1 and 2

f Rake With distortion

Hold bend (even bends throughout)

Hold bend

Hold bend

Hold bend (even bends throughout)

f Hold bend With distortion

Hold bend

Hold bend

Hold bend

Guitar 3

14 14 (14) 13 14 13

12 14 12 14

12 14 12

14 14 (14) 13 14 13

12 14 12 14

12 14 12

*Guitars 1 and 2 play identical parts with alternate fingerings. Guitar 2 notated to right of 1 in TAB when necessary.

Hold bend

Hold bend

Hold bend

Hold bend

Hold bend

Even bend

Even bend

Even bend

14 14 (14) 13 14

12 13 13

14 14 (14) 12 14 12

12 13 13

14 14 (14) 12 14

12 13 13

*Guitar 2 plays G \sharp

Even bend

Even bend

Even bend

Even bend

Even bend

Even bend

Even bend

Even bend

14 14 (14) 12 14 12

12 13 13

14 14 (14) 12 14 12

12 13 13

14 14 (14) 12 14

12 13 13

**Note in parenthesis played by Guitar 1 only.

Verse 1:

D7 E7 A (E) N.C. G A D7 E7 A (E) N.C. G E D7 E7 A (E) N.C. G A

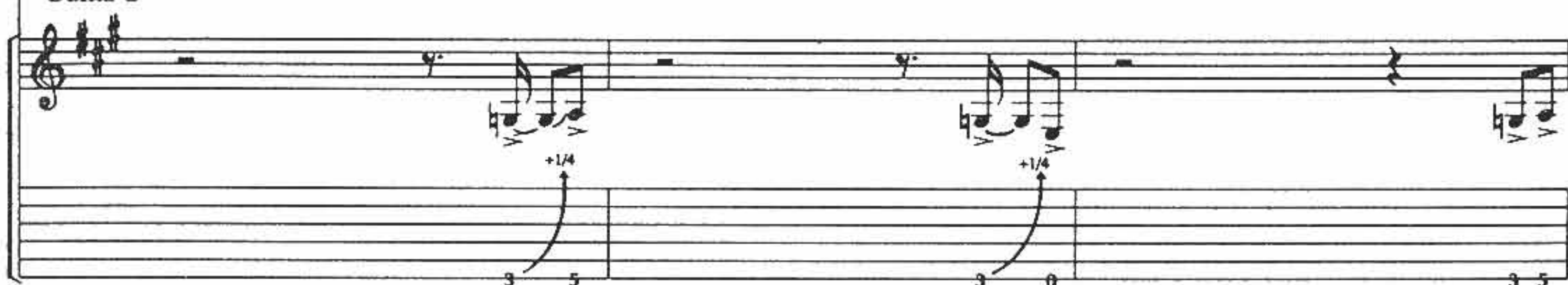


Try to tell_ you babe,_ what you try - in' to do? Try-in' to love me ba - by,

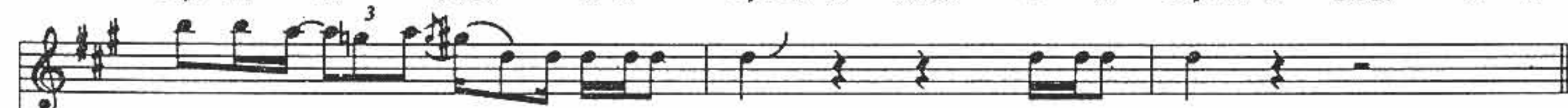
Guitar 1



Guitar 2



D7 E7 A (E) N.C. G E D7 E7 A (E) N.C. G A D7 E7 A (E) N.C. G E



love someoth - er man too_well, bring it on home. Bring it on home.



$\text{trill} = \text{trill}$



Verse 2:

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

Went a lit-tle walk down town, messed and got — back — late. —

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

Found a note — there wait - ing, it said, — "Dad- dy, I — just can't wait!" — Bring it on

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

home. Bring it on home Bring it back

0 3 5 3 3 0

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

home. Bring it back home to me ba - by.

0 3 5 3 3 0

Guitars 1 and 2
N.C.

First system of musical notation for Guitars 1 and 2 (N.C.) and Guitar 3. The notation includes treble and bass staves with notes, rests, and fingerings. The first system shows a melodic line for Guitars 1 and 2 and a bass line for Guitar 3.

Guitar 3

Second system of musical notation for Guitars 1 and 2 (N.C.) and Guitar 3. The notation includes treble and bass staves with notes, rests, and fingerings. The second system continues the melodic line for Guitars 1 and 2 and the bass line for Guitar 3.

Third system of musical notation for Guitars 1 and 2 (N.C.) and Guitar 3. The notation includes treble and bass staves with notes, rests, and fingerings. The third system continues the melodic line for Guitars 1 and 2 and the bass line for Guitar 3.

Even bend

*Guitar 2 plays G \sharp

Verse 3:

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A N.C. (E) (G5) (E5)

Tell you pret - ty ba-by, (you) love to mess_ me 'roun. —

Guitar 1

Guitar 2

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A N.C. (E) (G5) (E5)

I'm gon - na give you lov - in' ba-by, gon-na move you out o' town. — Bring it on

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A N.C. (E) (G5) (E5)

home

Bring it on home.

Verse 4:

With Riff A (8 times)

D \sharp 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

Sweet - est lit - tle ba - by,

Dad-dy ev - er saw.

Riff A

mf
With octave fuzz

12 12 12 12
9 9 9 9

D \sharp 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

I'm gon-na give you lov - in' — ba-by, I'm gon-na give you more. Bring it on

1 2 3 4 x x 2 x x 0 1 x x 7 9 10 9 7 3 4 x x 2 x x 0 1 x x +1/4 3 0

D \sharp 9 E9 A E N.C. G A E7 A N.C. E N.C.

home. Bring it on home. — Bring it back

1 2 3 4 x x 2 x x 0 1 x x 7 9 10 9 7 3 4 x x 2 x x 0 1 x x +1/4 3 0

D \sharp 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

home. —

All - right. —

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'home.' and 'All - right.' The middle staff is a guitar line with complex chordal textures, including various fret numbers (e.g., 1, 2, 3, 4, 7, 9, 10) and bends. The bottom staff is another guitar line, also with complex textures and bends. The key signature is D major (two sharps).

Guitars 1 and 2
N.C.

The second system of the musical score shows the part for Guitars 1 and 2. It features a melodic line with various fret numbers (e.g., 0, 2, 5, 7, 12, 14) and bends. The key signature is D major (two sharps).

Guitar 3

The third system of the musical score shows the part for Guitar 3. It features a melodic line with various fret numbers (e.g., 12, 14, 13, 12) and bends. The key signature is D major (two sharps).

The fourth system of the musical score shows a melodic line with various fret numbers (e.g., 0, 2, 5, 7, 12, 14) and bends. The key signature is D major (two sharps).

The fifth system of the musical score shows a melodic line with various fret numbers (e.g., 12, 14, 13, 12) and bends. It includes markings for 'Even bend' with a +1/2 bend. The key signature is D major (two sharps).

Even bend +1

Even bend +1/2

Even bend +1/2

A tempo I $\text{♩} = 114$ ($\text{♩} = \text{♩}$)

B5

B6

B5

A5

A6

A5

Bring it on home. —

Bring it on — home to you. —

mp P.M. *simile*

E5 E6 E5 N.C. E5 E6 E5 (G) N.C. (A) B5 B6 B5 B6

A5 A6 A5 (E) N.C. D7 E7

Let ring ritard. poco a poco with pick and fingers Let ring Let ring

HEARTBREAKER

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩ = 98

Intro:

Play 3 times

Electric Guitar 1

No Chord

Verse 1:

A5

D

A

D

A

D A

style is new_ but the face's the same_ as it was so long a - go, but

D A D

from her eyes_ a dif-frent smile_ like that of one who?_ knows._

A D A D A N.C.

f

Verse 2:

Well

it's been ten years and_ may-be more since I first set eyes_ on you. The

best years of my life — gone by. Here I am a-lone and blue. Some people cry and some people die by

A

the wick - ed ways of love. But I'll just keep on roll - in' a - long with the

D

A D A D A

3

grace of the Lord a - bove. —

f

(C5)
N.C.

Peo - ple talk - in' all a - round 'bout the way you left me flat. —

I don't care — what the peo - ple say, — I know where their jive — is at.

(D5)

3

One thing I do have on my mind — if you could clar - i - fy, please — do. It's the ,

First system of musical notation. The top staff contains a melodic line with eighth and sixteenth notes, some marked with accents (^). The bottom staff contains a bass line with fret numbers (7, 5, 7, 7, (7), 5, 7) and various bending or vibrato markings (+1, +1, +1, +1, +1, +1, +1, +1/4).

Second system of musical notation. The top staff continues the melodic line with eighth notes and some slurs. The bottom staff contains fret numbers (0, 5, 5, 7, 5, 5, 0, 5, 7, 5, 0, 5, 5, 5, 5, 0, 5, 7, 7) and bending markings (+1, +1/2).

Third system of musical notation. The top staff features a melodic line with eighth notes, some marked with a flat (b), and slurs. The bottom staff contains fret numbers (0, 5, 7, 5, 5, 10, 0, 11, 11, 0, 10, 0, 0, 10, 0, 9, 0, 8, 9, 6, 7, 7, 4, 5, 4, 6, 5, 0, 7, 4, 5, 4, 5, 4, 7, 0, 7, 7) and a triplet marking (3).

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers (4, 5, 4, 7, 4, 5, 4, 7, 0, 0, 4, 3, 5, 3, 4, 3, 0, 2, 4, 2, 4, 2, 2, 4, 6, 6, 5, 5, 0, 5) and an "accel." marking.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers (7, 0, 7, 5, 7, 5, 7, 5, 6, 7, 5, 7, 5, 7, 5, 7, 7, 5, 5, 0, 5, 0, 5, 7, 0, 0, 5, 5, 7, 5, 7, 5, 5, 5, 6) and bending markings (+1/2, +1/2, +1/2).

Sixth system of musical notation. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains fret numbers (6, 5, 5, 5, 0, 0, 9, 9, 7, 7, 6, 5, 4, 3) and markings "Let ring" and "Feedback".

With double time feel

A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4 A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4

Play 3 times

Rhythm Figure 1

With Rhythm Figure 1 (4 times)

Am7 A13sus4 Am7 A6

mf

Guitar Solo 2
With Rhythm Figure 1 (8 times)

(A) N.C. 6

f

mf



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various bends and vibrato. The bottom staff is a six-string guitar fretboard diagram. It shows fingerings for the left hand, including bends of +1 1/2, +1, +1/2, +1, +1/2, +1 1/2, +1, and +1/4. The fret numbers 10, 12, 13, and 11 are indicated.



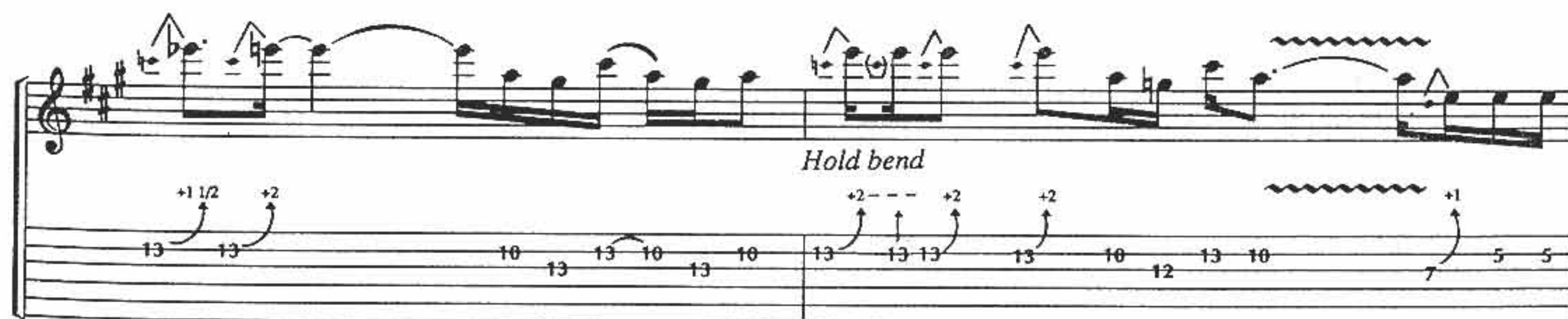
Second system of musical notation. The top staff continues the melodic line. The bottom staff shows the fretboard diagram with fingerings 0, 3, 4, (4), 4, 5, 2, 4, 2, 3, (3), 4, (4), 4, 5, 2, 4, 2.



Third system of musical notation. The top staff features a complex melodic line with many bends and vibrato. The bottom staff shows the fretboard diagram with fingerings 10, 13, 10, 12, 10, 13, 10, 13, 10, 12, 10, 13, 10, 13, 10, 12, 10, 13, 10, 12, 10, 11, 10, 13, 10, 12, 10, 11, 10, 13, 10, 12, 10, 10.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff shows the fretboard diagram with fingerings 0, 3, 4, (4), 4, 5, 2, 4, 2, 3, (3), 4, (4), 4, 5, 2, 4, 2.



Fifth system of musical notation. The top staff continues the melodic line. The bottom staff shows the fretboard diagram with fingerings 13, 13, 10, 13, 10, 13, 10, 13, 10, 12, 13, 10, 7, 5, 5. It includes the instruction "Hold bend" above the fretboard.



Sixth system of musical notation. The top staff continues the melodic line. The bottom staff shows the fretboard diagram with fingerings 0, 3, 4, (4), 4, 5, 2, 4, 2, 3, (3), 4, 4, 4, 5, 2, 4, 2.

A G A C A G A G A C A G

7 3 0 0 3 3 3 5 3 4 2 4 5 6 5 10 10 10 10 10 10

5 3 5 8 5 3 5 3 5 8 5 3

6 4 6 9 6 4 6 9 6 9 6 4

7 5 7 10 7 5 7 10 7 9 7 5

7 5 7 10 7 5 7 10 7 9 7 5

5 3 5 8 5 3 5 3 5 8 5 3

6 4 6 9 6 4 6 9 6 9 6 4

7 5 7 10 7 5 7 10 7 9 7 5

7 5 7 10 7 5 7 10 7 9 7 5

5 3 5 8 5 3 5 3 5 8 5 3

6 4 6 9 6 4 6 9 6 9 6 4

7 5 7 10 7 5 7 10 7 9 7 5

7 5 7 10 7 5 7 10 7 9 7 5

A N.C.

Ooo,

8va loco

14 12 14 12 14 12 14 12 14 12 12 12 17 15 17 15 17 15 17 15 (15) (0)

13 13 13 13 13 13 13 13 13 13 12 13 17 17 17 17 17 17 17 17

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A

D A

D

Work so hard I can't un-wind, get some money saved, a-buse my love a thou-sand times, how-e-ver hard I try.

A

D A

D

Heart-break-er your time_ has come, can't take your e-vil ways. Go a-way_ ya heart-break - er._

A

D

A

D

D

A

D

A

D

A

Ah, _____

N.C.

Heart - break - er!

Heart - break-er!

Heart!

HOW MANY MORE TIMES

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

Moderate Shuffle ♩ = 145

Intro: E Mixolydian

Bass and Drums

No Chord

E/D Dsus2

*With wah-wah pedal

simile -----

Guitar tacet
Bass arr. for Guitar

3

3

f

wah-wah

accel. with pedal

simile -----

T
A
B

E Mixolydian

* + = treble position
o = bass position

E5

E/D D5 Dsus2

E5

mf Even gliss.

f

accel. with pedal

wah-wah

simile -----

mf Even gliss.

9
9
7

4
5
4

0
3
2

9
9
7

N.C. gliss.

Ah.

wah-wah

ff

Tremolo picking

mf

Even gliss.

7
7
7

(7)
(7)
(7)

7
7
7

(2)
(2)
(2)

With Drum fill

Ah.

wah-wah

ff Tremolo picking

mf Even gliss.

1. How

f With semi-P.M. throughout

man - y more times, —

more — times —

treat me —

treat me the way

Continue semi-P.M.

you the way you wan - na do. —

wan - na do. —

How man - y
Well 1

give you all my love, - please, -

Continue semi-P.M.

please, - be true. -

D A N.C.

I'll give you

(Not muted) Let ring Resume semi-P.M.

all I've got to give, rings, pearls,
all I've got to give, rings,

pearls, and all.
all.

N.C.
I'll give you get you to - geth - er ba -
I've got to

by I'm sure sure you're gon - na

Rake

E11

D

crawl.

Rake

Let ring

E11/B

D/A

Oh

wan-na love some oth - er man, — too.

Rhythmic Figure 1

End Rhythmic Figure 1

Guitar Solo
Rhythmic Figure 1

E/B

D/A

f Even bend

Lay back

E/B

Lay back ——— *Hold bend* ———

5 3 3 3

12 14 12 14 12 14 12 14 12 14 12 13 14 (14) 15 14 (14)

+

D/A

Hold bend ——— *Lay back* ———

* Bend 2nd and 3rd strings together.

+1/2 +1/2 +1/2 +1/2 +1

14 14 14 14 14 (14) 14 12 14 12 14 12 11 9 11

14 12 14 2

E/B **(D/A)**

Bend and vibrate string behind the nut.

3 3 3 3 3

9 2 4 2 0 2 4 2 0 2 4 2 0 4 2 0 (0) +1/2 +1

3

Bend and vibrate string behind the nut.

+1 +1 1/2

4 2 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef and the guitar accompaniment in bass clef. The melody is in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth notes, mostly beamed in groups of three, with a final quarter note. The guitar accompaniment is in bass clef and features a repeating pattern of eighth notes (15, 12, 12) with a final quarter note (15). The second system continues the melody and accompaniment, with the melody ending on a quarter note and the guitar accompaniment ending on a quarter note. The score is marked with a '1' at the end of the first system and a '2' at the end of the second system, indicating the first and second endings. The first ending leads back to the beginning of the first system, and the second ending leads to the final measure of the piece.

[illegible]

D/A

First system of musical notation. The treble staff contains a melodic line with eighth notes, slurred across the system. The bass staff contains a corresponding line of numbers: 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11. A slur is placed over the first half of the numbers, and another slur is placed over the second half.

E/B

Second system of musical notation. The treble staff contains a melodic line with eighth notes, slurred across the system. The bass staff contains a corresponding line of numbers: 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11. A slur is placed over the first half of the numbers, and another slur is placed over the second half. The text "Even gliss." is written below the bass staff, with a line pointing to the end of the number sequence.

D/A

Third system of musical notation. The treble staff contains a melodic line with eighth notes, slurred across the system. The bass staff contains a corresponding line of numbers: 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17. A slur is placed over the first half of the numbers, and another slur is placed over the second half. The text "Hold bend" is written above the bass staff, with a line pointing to the end of the number sequence. The text "8va" is written above the treble staff, with a line pointing to the end of the melodic line.

E/B

8va

D/A

E/B

8va

Lay back
Rush tempo

With Violin bow, wah-wah, and
echoplex

Even gliss. Even gliss. mp

wah-wah Tremolo with bow

Lay back

Lay back

start - ed think - in' it o - ver, just what I had missed.

Got me a girl and I kissed her and

Lay back

7 10

then and then... Whoops! Oh, Lord, well I

10 12

10

did it a-gain! Now I got - ten child - ren on my own.

12

10

I got an-oth-er child on the way, that

Even gliss.

10 12 (12) 10

makes e - lev - en. But I'm in

con - stant heav - en I know it's all right in my

D/E E

mind, I got a lit - tle school - girl and

D/E

she's all mine. — I can't get through to her 'cause it does-n't per - mit.

But I'm gon - na give her ev - 'ry - thing I got to give.

mf
Tremolo with bow

0 12 (12) 14 16 14 12 14 12 10

mf

(10) 12 (12) (12) (12)

mf

(12) (12) (12)

Musical score for guitar and piano. The guitar part (top) features a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes a bridge section with a 5/4 time signature. The piano part (bottom) features a dense texture of triplets in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *fff* (fortissimo).

Tempo 2 (♩ = ♩)
N.C.

E7+9 N.C.

E7+9

Oh — Ro - sie, —

oh girl, —

oh Ro - sie, —

Musical score for guitar and piano. The guitar part (top) features a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part (bottom) features a dense texture of triplets in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

N.C.

E7+9

N.C.

E7+9

N.C.

E7+9

oh — girl. —

Steal a-way, now, —

steal a-way, —

Musical score for guitar and piano. The guitar part (top) features a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part (bottom) features a dense texture of triplets in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

N.C. E7+9 N.C. E7+9

steal a - way — ba - by, steal a - way. — (Ah,)

N.C. E7+9 N.C. E7+9

lit - tle Ro - bert An - tho - ny wants to come and play —

N.C. E7+9 N.C. E7+9 N.C. E7+9

why don't you come to me ba - by? Steal a - way. — Al - right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Al-right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Well, they call me the hun-

N.C. E7+9 N.C. E7+9 N.C. E7+9

ter, that's my name. — They

N.C. E7+9 N.C. E7+9 N.C. E7+9

call me the hunt - er, that's how I got my fame. —

B5

Ain't no need to — hide, —

N.C.

A

G

ain't no need to run, 'cause I've

Rush tempo

ritard.

A tempo 1 (♩ = ♩)

E5

N.C.

got you in the sights of my

Guitar tacet

gliss.

gun.

How

f

N.C.

man - y more times
man - y more times

barrel - house

barrel all night long.
all night long.

D A

How
But I've

N.C.

got to get to you ba - by.

Oh, _____ please _____ come home _____

Rake

D A

(E5)
N.C.

I've got _____ to get you ba - by.

D

A

(E5)
N.C.

Why don't you please _____ come home?

Why don't you please

This system contains measures 1 through 6. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a triplet of eighth notes (G4, A4, B4) in measure 3. The piano accompaniment features a bass line with notes 0, 7, 5, 7, 0 in measures 1-2 and 0, 7, 5, 7, 5 in measures 3-4. The right hand plays a triplet of eighth notes (G4, A4, B4) in measure 3, followed by a triplet of eighth notes (G4, A4, B4) in measure 4, and a triplet of eighth notes (G4, A4, B4) in measure 5. The system ends with a triplet of eighth notes (G4, A4, B4) in measure 6.

come home.

This system contains measures 7 through 12. The vocal line has a half note G4 in measure 7, followed by a half note A4 in measure 8, and a half note B4 in measure 9. The piano accompaniment features a bass line with notes 0, 7, 5, 7, 0 in measures 7-8 and 0, 7, 5, 7, 5 in measures 9-10. The right hand plays a triplet of eighth notes (G4, A4, B4) in measure 9, followed by a triplet of eighth notes (G4, A4, B4) in measure 10, and a triplet of eighth notes (G4, A4, B4) in measure 11. The system ends with a triplet of eighth notes (G4, A4, B4) in measure 12.

Why don't you please — come home? — Home!

This system contains measures 13 through 18. The vocal line has a half note G4 in measure 13, followed by a half note A4 in measure 14, and a half note B4 in measure 15. The piano accompaniment features a bass line with notes 0, 7, 5, 7, 0 in measures 13-14 and 0, 7, 5, 7, 5 in measures 15-16. The right hand plays a triplet of eighth notes (G4, A4, B4) in measure 15, followed by a triplet of eighth notes (G4, A4, B4) in measure 16, and a triplet of eighth notes (G4, A4, B4) in measure 17. The system ends with a triplet of eighth notes (G4, A4, B4) in measure 18.

ritard. On cue

This system contains measures 19 through 24. The vocal line has a half note G4 in measure 19, followed by a half note A4 in measure 20, and a half note B4 in measure 21. The piano accompaniment features a bass line with notes 0, 7, 5, 7, 0 in measures 19-20 and 0, 7, 5, 7, 5 in measures 21-22. The right hand plays a triplet of eighth notes (G4, A4, B4) in measure 21, followed by a triplet of eighth notes (G4, A4, B4) in measure 22, and a triplet of eighth notes (G4, A4, B4) in measure 23. The system ends with a triplet of eighth notes (G4, A4, B4) in measure 24.

I CAN'T QUIT YOU BABY

Words and Music by
WILLIE DIXON

Slow Blues ♩ = 160

A Mixolydian
No Chord

Oh, _____ I can't quit you, babe, _____

Guitar tacet

T
A
B

D9

A7

so I'm gon - na put you down _____ for a while. _____

Guitar 1

With slap echo throughout

mf

Hold bend

D7

I said

I can't quit you, babe, _____

Even release

A7

I guess I got to put you down — for a while. —

E7

Said you messed up — my hap-py home, —

Db9 D9

A

Bb

made me mis-treat my on-ly — child. — Yes it did, babe! —

Chorus 2:

A

Bb

A7

Db9

Oh! — 2. Said you know I love you ba - by,

D9

A7

my love for you, I could nev - er hide.

Even gliss.

rush

D

Oh, you know I love you, babe, —

A7

my love for you I could nev - er hide. —

E7

When I feel you near me lit-tle girl,

D A B \flat

I know you are my one— de - sire. Oh! —

Chorus 3:

A7

Oh! —

Guitar Solo

A.H.

D7

A7

Lay back

D7

Lay back

The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). It features a complex solo with many triplets and slurs. The bass part is in the bass clef and consists of a single melodic line with various fret numbers (4, 5, 6, 7) and slurs. The tempo is marked 'Allegretto' and the time signature is 4/4. The piece is titled 'Lay back'.

5 4 4 5 4 5 4 5 4 5 4 5 7 0 0 0

7 7 7 5 7 5 7 7 5 7 5 7 5 8 5 0 5 8 5 8 5 7 5 5 9 8 10

A7

A

Bb

Musical score for "Lay back" by The Police. The score is in G major (one sharp) and 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is written on a single staff. The melody includes a triplet of eighth notes and a "Lay back" instruction. The bass line includes a triplet of eighth notes and a "Lay back" instruction. The score is divided into two systems, each with a repeat sign at the end.

A7

A

Bb

A7 N.C.

A7 N.C.

A7 N.C.

A7

D7

A7

E7

Chorus 4:

you know it hurts me deep down — in - side.

D7

Oh, _____ when you hear me moan-in' and groan-in', babe,

A7

you know it hurts me deep down in-side.

E9

Oh! — When you hear me hol-ler ba-by,

D9

A7

A

Bb

don't — you — know that I'm your one de-sire. — Oh — yeah, —

N.C.

A

Bb

A

Bb

Oh!

THE LEMON SONG

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately slow Blues ♩ = 88
Intro:

E5 E/G# E5/A No Chord E7+9

Electric Guitar 1
With pick and fingers

f With distortion

Even gliss.

The first system of musical notation for 'The Lemon Song'. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in a bluesy style with various note values and rests. Below the staff, there are guitar-specific notations including fret numbers (0, 4, 5, 7) and a 'gliss.' (glissando) instruction. The text 'Electric Guitar 1' and 'With pick and fingers' is written above the staff, and 'With distortion' is written below it. The tempo is marked 'Moderately slow Blues' with a quarter note equal to 88 beats per minute.

E5 E/G# E5/A E5/B N.C. E7+9 E5 E/G# E5/A E5/B N.C.

The second system of musical notation. It continues the melody from the first system. The guitar notation includes fret numbers and a 'gliss.' instruction. The text 'E5 E/G# E5/A E5/B N.C. E7+9' and 'E5 E/G# E5/A E5/B N.C.' is written above the staff.

E7+9 N.C. E5/A E5/BE5 E7+9

I should have

Let ring Even gliss.

The third system of musical notation. It continues the melody. The guitar notation includes fret numbers and a 'gliss.' instruction. The text 'I should have' is written below the staff. The text 'Let ring' and 'Even gliss.' is written above the staff.

Verse 1:

E5 E/G# E5/A E5/B E5 E7+9

E5 E/G# E5/A E5/B E5

quit you —

a long — time a - go —

mf

E7+9

N.C.

(A)
N.C.

E5/C#

E5/D

E5 N.C.

oh, —

yeah, — yeah, —

A5

(G)
N.C.

E5

E/G#

E5/A

E5/B E5

E7+9

(G#)
N.C.

(A) (A#)

long time a - go. —

I would-n't

(B)

B7+9

A7

A7sus4

A7

be here my child - ren

down — on — this kil - lin' floor —

Let arpeggio figures ring

E5 E/G# E/A E/B E5 E7+9 N.C. G# (A) (A#)

se - cond mind.

B7+9

A7

Ev - ry time I go a - way and leave you dar - ling, send me the blues — way

Let arpeggio figures ring

N.C.

A Tempo II ♩ = 150

down the line. Oh!

With Fill 2

Hold bend

Even bend

Even gliss.

With Drum fill

Fill 2

Hold bend

Even gliss.

Guitar 1 (With slap echo and distortion)

E 8va D E D

f

16 16 16 16 14 12 12 12 12 14 15 16 16 14

16 16 16 16 14 13 13 13 13 14 15 16 16 14

Guitar 2 (With distortion)

f Let ring

9 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 7

7 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 8va A

12 12 17 17 19 21 21 21 21 19 17 17 12 12 14

13 13 10 10 19 21 21 21 21 19 18 18 13 13 14

A5

Let ring

9 9 9 9 2 2 2 2

7 7 7 7 0 0 0 0

0 0 0 0 0 0 0 0

E 8va D E B7

Even gliss. *Let double stops ring*

16 16 16 16 16 14 12 12 16 17 17 17 17 17 17

16 16 16 16 16 14 13 13 16 16 16 16 16 16 16

3 (16)

B5

Let ring

9 9 9 9 9 9 9 9 4 4 4 4

7 7 7 7 7 7 7 7 2 2 2 2

0 0 0 0 0 0 0 0 2 2 2 2

A7 E7 B7

8^{va} loco

A5 E

Guitar Solo

E D E D E5 E D/(E)

Let ring

E5 E D/(E) A5 A7

Even bend Even bend

E D E5 B

**Hold bends*

Let ring Let ring

**Bend 1st & 2nd strings simultaneously*

A5 A A7 E B B

Hold bend

P.M. Even gliss.

E7 A E7 A E7 A E7 A E7 A E7

Hold bend

A tempo ♩ = 88

(E5)
N.C.

E/G#

E5/A

E5/B

E7+9

Babe

div.

mf

f

E5

E/G#

E5/A

E5/B

E5

E7+9

N.C.

yeah,

mf

f

accelerando

(A)

E5/C#

E5/D

E5

A5

E5

E/G#

E5/A

E5/B E5

gim-me my ba - by

mf

f

mf

E7+9

Bm7

oh

oh oh

f

accel.

Even gliss.

mf
Let arpeggio ring

Rake

(E7)

(B7)

fied. — Ah, let me tell you babe ah — you ain't no —

Pick slide With delay Even gliss.

(A7)

(E7)

(B7)

— thing but a two bit — no good — jive. —

(Delay off) Even bend (+1/2) +1/2

(E7)
N.C.

I went to sleep last night, — I work as hard as I can, I bring home my money, you take my money,

Even bend

(A7)

give it to a-nother man, — I should have quit you ba - by, oh, — such a longtime a -

Even bend

(E7) (B7)

go, — oh, I would-n't be here with all my trou- bles

With Fill 4

With delay

With delay Rake

(A7) (E7) (B7)

mm, down on this kil - lin' floor.

tr

tr

7 9

(E7)
N.C.

Squeeze me babe — till the juice runs — down my leg.

mp

mf

+1 (14) 12 (12) +1/4 15 14

Fill 4

Pick slide
With delay
Even gliss.

8^{va}

17 17

(E7)

(B7)

(A7)

(E7)

**Bend string behind fretting hand
with right hand while trilling with left.*

(A7)

f

***Hold bend*

+1/2 +1 3 +1/4 +1 +1/2 +1 +1/4 +1

9 (9) 14 12 12 15 12 14 (14) 12 0 14 12 12 (14) 14 14 (14) 14 (14) 12 14 14 12 14 14 12

***Bend 1st and 2nd strings simultaneously*

(E7)

(B7)

-6-

12 14 14 (14) 9 11 9 11 9 9 9 9 11 9 9 11 9 11 (11) 9 11 11 (11) 9 11 11 (11) 9 11 9 11

(A7)

With Fill 5
(E7)

+1/2 +1 +1/4 +1/4 +1/4 +1/4 +1/4 +1/4 +1/4 +1/2

14 12 12 15 12 14 12 14 12 12 12 12 12 (12) 14 12 12 14 14 12 12 14 12 12 12 12 14 14

(E7)
N.C.

Hey! — Hey! Hey! Hey!

mf

2 (11) +1 +1/2

14 (14) 13 12 14 (14) 12

Fill 5

p

7 9

(A7)

hey, hey, hey, hey, hey, ba - by ba - by ba -

The guitar line for the first system includes fret numbers 14, (14), 12, 14, 12, 12, 15, 14, (14), 12, 14, 14, 12, 14, and (14). Bends are indicated with arrows and values: +1/2, +1/2, +1, and a wavy line for a sustained bend.

(E7)

by, ba - by, ba - by, ba - by, ba-by, ba - by, ba - by, ba - by, ba - by,

The guitar line for the second system includes fret numbers (14), 14, (14), 14, (14), 14, (14), 14, (14), 14, (14), 14, 14, 12, 15, 12, 14, (14), 12, 14, 12, and 14. Bends are indicated with arrows and values: +1, +3/4, +1, +3/4, +1, +3/4, +1, +3/4, +1, +1/2, +1, +1/2, +1/2, +1, and +1/4. A note is marked with a circled minus sign (-).

*Hold bends

* Bend 2nd and 3rd strings simultaneously.

hey, — hey, — hey, — hey, —

The guitar line for the third system includes fret numbers 14, (14), 12, 14, (14), 12, 14, (14), 12, and 14. Bends are indicated with arrows and values: +1, +1, and +1. A wavy line indicates a sustained bend.

(A7)

(E7)
N.C.

A tempo 2 ♩ = 150

hey —

With Drum fill

The guitar line for the fourth system includes fret numbers 14, (14), 12, 14, and 14. Bends are indicated with arrows and values: +1 and +1. A wavy line indicates a sustained bend. The system ends with a double bar line and the number 979.

E7 **A6** **E** **A6**

Guitar 1 8^{va}

f With slap echo and distortion

Guitar 2 **E5** **D5** **E5** **D5**

E **A**

8^{va}

With pick and finger

E5 **A5** **A7** **A5**

E **A6** **E** **N.C.** **B7**

8^{va}

loco

Even gliss.

accel.

With pick and finger

E5 **D5** **E5** **B5**

The sheet music is divided into four systems, each with a treble clef staff and a six-string guitar fretboard diagram below it. The first system (Guitar 1 and 2) features a heavy, distorted sound with slap echo. The second system (Guitar 1 and 2) features a cleaner sound with pick and finger techniques. The third system (Guitar 1 and 2) features a variety of chords and scales. The fourth system (Guitar 1 and 2) features a variety of chords and scales, including a loco section and an even glissando section.

8^{va} A7 E7 loco B7

Rake

A5 E5 B5

E D

Rake Rake Rake

E D A5 8^{va}

Rake Rake (P.M.) accel. -----

A7 (no3rd)

E5

E

D

B

Rubato

A N.C.

E7+9

I'm gon-na leave my child-ren down on this_ kil-ling floor._
With delay

15 15 ⁺¹ 12 15 12 ⁺¹ 14 14 13 ⁺¹ 14

With delayed repeats

LIVING LOVING MAID

(She's Just A Woman)

Words and Music by
JIMMY PAGE and ROBERT PLANT

Fast Rock ♩ = 152

Verse 1:

(A)
No Chord

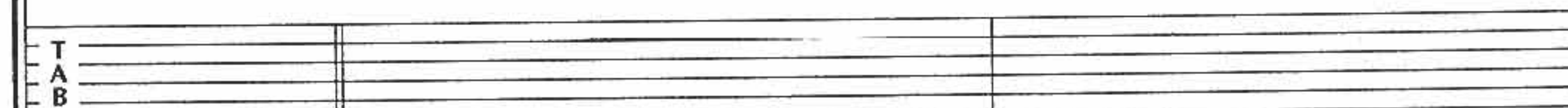


With a pur - ple um - ber - el - la and a fif - ty cent hat, —

Electric Guitar 1



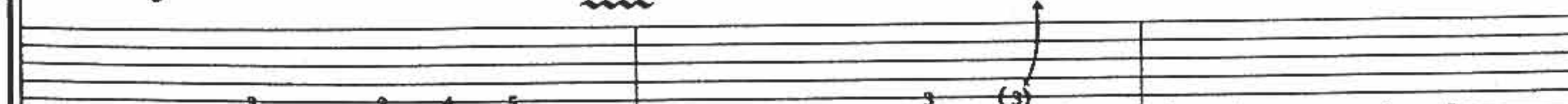
12 String Elec. Guitar 2



(G) (A) N.C. (G) (A) N.C.



(Liv - in', lov - in',



A D A A5 N.C. A5

she's just a wo - man.) mis - sus cool rides out in her aged Cad-il-lac.

mf

(A) G5 (A) C5 C# D G5 A5 C5 A5 G5 A5 N.C. G5 A5 N.C.

N.C. (Liv - in', lov - in',

f

P.M.

+1/4

(3)

With Half-time feel

N.C. A

D

A

D

She's just a wo - man.) Come on babe — on the round - a - bout,

*mf**Let ring**mf*
Electric slide
** With wah-wah**Even gliss.**+ = treble position
o = bass position

A

Asus4

A.

D

ride on the mer - ry - go - round. —

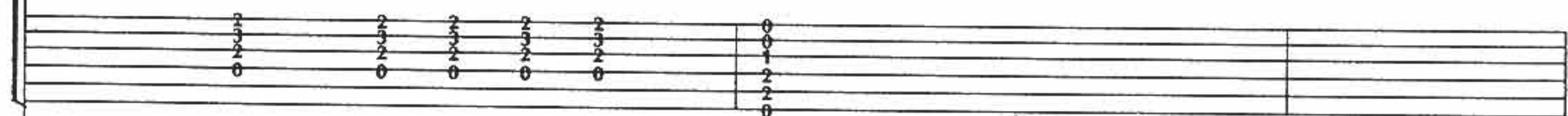
We all know — what your

*Let ring**Let ring**** Feedback**Even gliss.**Even gliss.**** Microphonic feedback from guitar pickup*

E N.C.



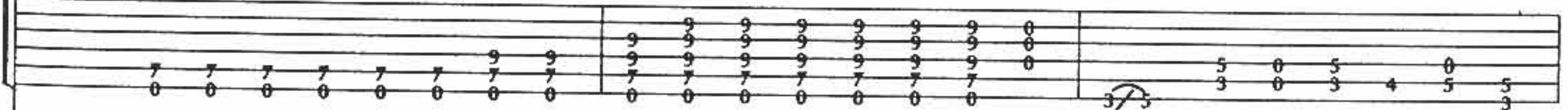
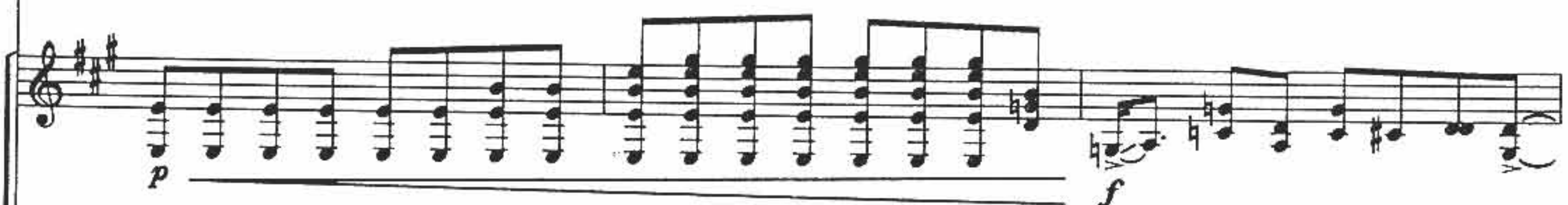
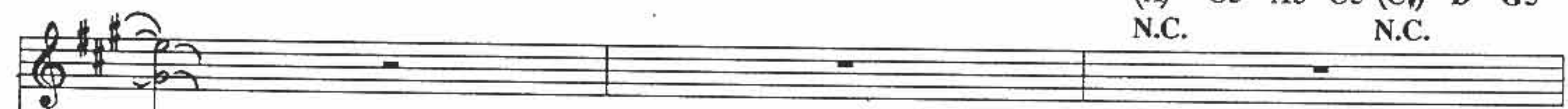
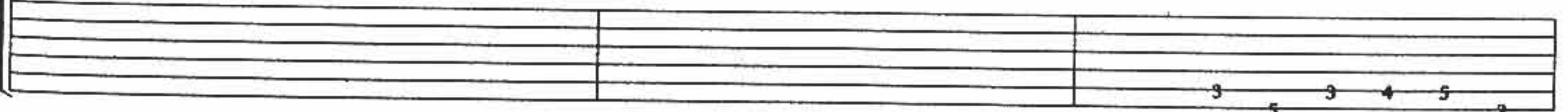
name__ is__ so you bet - ter lay your mon - ey down.__



(E)

E5

E

(A) C5 A5 C5 (C#) D G5
N.C. N.C.Without slide
(wah off)

A5 C5 A5 G5 A5 G5 A5 N.C. A D A

The first system of the musical score consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with some notes marked with a 'v' (vibrato). The middle staff is a vocal staff with a treble clef and a key signature of two sharps. It contains a melody line with various note values, including eighth and sixteenth notes, and some notes marked with a 'v'. The bottom staff is a bass staff with a bass clef and a key signature of two sharps. It contains a bass line with various note values, including eighth and sixteenth notes, and some notes marked with a 'v'. The system concludes with the instruction "Let ring".

Verse 2:

G5 A5 N.C. G5 A5 N.C.

The second system of the musical score, labeled "Verse 2:", consists of three staves. The top staff is a guitar staff with a treble clef and a key signature of two sharps. It contains a series of chords and single notes, with some notes marked with a 'v'. The middle staff is a vocal staff with a treble clef and a key signature of two sharps. It contains a melody line with various note values, including eighth and sixteenth notes, and some notes marked with a 'v'. The bottom staff is a bass staff with a bass clef and a key signature of two sharps. It contains a bass line with various note values, including eighth and sixteenth notes, and some notes marked with a 'v'. The system concludes with the instruction "Let ring".

A - li - mo - ny a - li - mo - ny pay - in' your bills. (Liv - in', lov - in',

A D A (A) N.C.

she's just a wo - man.) When your con - science hits, — you knock it back with pills. —

mf

G5 A5 N.C. G5 A5 N.C. A D D

(Liv - in', lov - in', She's just a wo - man.) Come on ba - by on the

mf

Rhythm Figure 1

With slide *mf* and wah-wah

Even gliss.

Dsus4 D

A

Asus4

A

round a - bout,

ride on the mer - ry - go-round. —

Let ring

D

E

We all know what your name__ is__ so you bet - ter lay your mon - ey down._

End Rhythm Figure 1

Verse 3:

A
N.C.

Musical score for Verse 3, system 1. The vocal line (treble clef) features a long note 'E' (E4) with a slur over it. The guitar line (treble clef) has a barre on the first fret and a 7-chord sequence (7 0 7 0 7 0 7 0). The bass line (bass clef) is empty. The lyrics 'Tell - in' tall tales of how it' are written below the vocal line.

Musical score for Verse 3, system 2. The vocal line (treble clef) features a slur over a group of notes. The guitar line (treble clef) has a 7-chord sequence (7 0 7 0 7 0 7 0) and a 3-chord sequence (3 0 3 0 3 4 5 3). The bass line (bass clef) is empty. The lyrics 'used _ to be, _' are written below the vocal line.

G5 A5 N.C. G5 A5 N.C. A D A (A) N.C.

(Liv - in', lov - in', she's just a wo - man.) with the but - ler and the maid — and the

mf

ser - vants three. —

f

f

+1/4

+1/4

G5 A5 N.C. G5 A5 N.C.

Liv - in', lov - in', She's just a wo - man.
Ah, _____ hit it now!

Guitar Solo With Rhythm Figure 1
f

mf

+1/2

A

Asus4

A

8va

accel.

+3/4

+1

+1

+1


(16) 14 (0) 17 17 17 17 15 14

Let ring

The musical notation for the guitar solo is presented in two systems. The top system features a treble clef and a key signature of two sharps (F# and C#). The first measure is marked with a **D** and *loco*, followed by a **Dsus4** and a **D** with a natural sign. The second measure contains a series of eighth notes with natural signs, and the third measure contains a series of eighth notes with natural signs and a **E** marking. The bottom system shows a fretboard diagram with a key signature of two sharps. The first measure contains a sequence of fret numbers: 14, 16, 14, 16, 14, 16. The second measure contains a sequence of fret numbers: 16, 14, 16, 14, 16, 14. The third measure contains a sequence of fret numbers: 5, 6, 7, 8, 9, 10, with a natural sign above the 8 and a sharp sign above the 9.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, with notes and rests corresponding to the lyrics. The bottom system consists of four staves, each with a single note or rest, representing a four-part vocal harmony. The notes are written in a simplified, possibly shorthand, notation. The lyrics 'The Rose Tree' are written below the melody, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' aligned with the notes. The final note of the melody is a whole note, and the lyrics end with 'The Rose Tree'.

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains several measures of music with notes, rests, and accidentals. Above the staff, there are labels "N.C.", "E5", and "E". Below the staff, there is a label "Even bend". The bottom staff is a bass clef staff with fret numbers written below it: "x 11 x 12 x 13 14 13 14 (14)".



N.C. G5 A5 N.C. G5 A5 N.C.

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic marking. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. There are wavy lines above and below the staff in the middle section, indicating a continuation or a specific performance technique. The bottom staff is a bass line consisting of single notes, mostly on the lower lines of the staff. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a forte 'f' dynamic and a fermata over the first measure. The melody consists of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign. The lower staff is a single-line bass line with fingerings indicated by numbers 1 through 5. It includes a double bar line and a repeat sign in the middle. The piece concludes with a final double bar line and a repeat sign.

Verse 4:

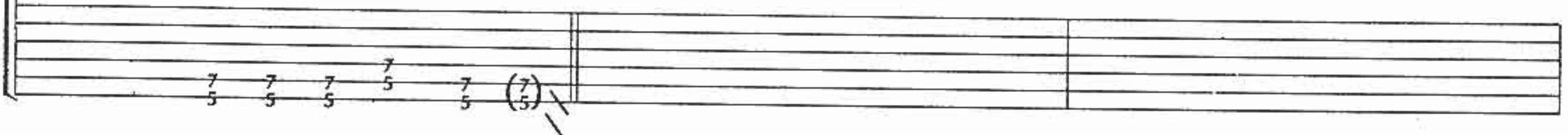
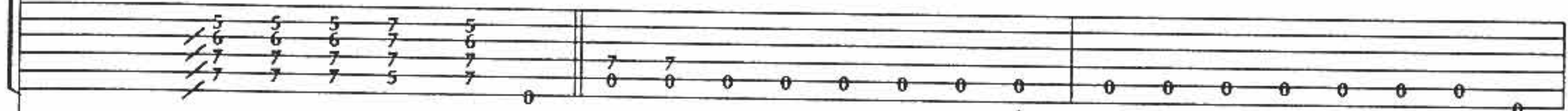
A D A

A
N.C.

No - bo - dy hears a sin - gle word you say,



mf



G5 A5 N.C. G5 A5 N.C.

A

D

A

A
N.C.

(Liv - in',

lov - in',

She's just a wo -

but you

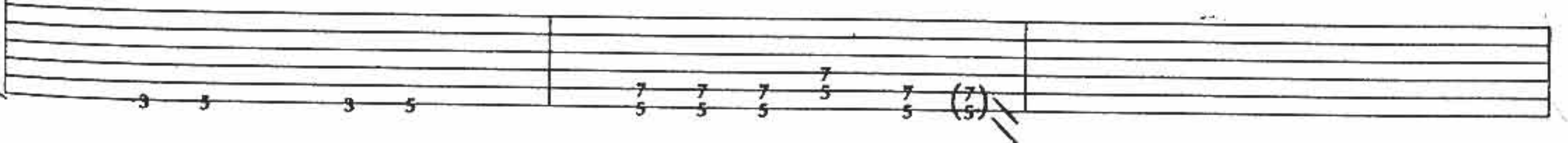
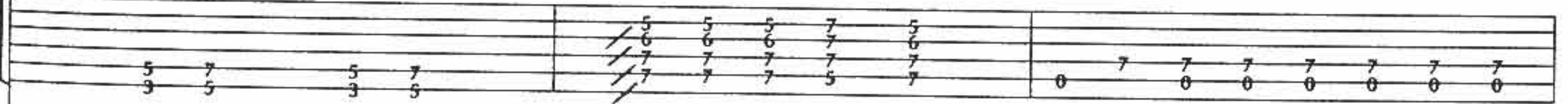
keep on

talk - in' till your

man.)



mf



G5 A5 N.C. G5 A5 N.C. A D A

dy - in' day. — Liv - in', lov - in', She's just a wo - man.

With Rhythm Figure 1
Dsus4 D

A Asus4 A

Come on . babe — on the round - a - bout, — ride on the mer - ry - go-round. —

Let ring

D

— We all know — what your name — is — so you

E

bet - ter lay your mon - ey down. _____

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes descending from G4 to D4, followed by a half note E4, and then a long melisma on the word "down." indicated by a horizontal line. The piano accompaniment is shown on two staves below the vocal line. The upper piano staff has a treble clef and contains a series of chords, mostly triads, that support the vocal melody. The lower piano staff has a bass clef and contains a series of whole notes, mostly in the lower register, providing a harmonic foundation.

A

(A)
N.C.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes ascending from D4 to G4, followed by a half note A4, and then a long melisma on the word "down." indicated by a horizontal line. The piano accompaniment is shown on two staves below the vocal line. The upper piano staff has a treble clef and contains a series of chords, mostly triads, that support the vocal melody. The lower piano staff has a bass clef and contains a series of whole notes, mostly in the lower register, providing a harmonic foundation. The system is marked with a repeat sign and a first ending bracket. The first ending is marked with a piano (*pp*) dynamic and a piano (*p*) dynamic. The second ending is marked with a forte (*f*) dynamic. The system concludes with a double bar line and a first ending bracket.

G5 A5 N.C. G5 A5 N.C.

A

D

A

Musical score for the first system. The top staff is the vocal melody in treble clef, key of D major. The lyrics are "Liv - in', lov - in', She's just a wo - man." Above the melody are the chords G5 A5 N.C. G5 A5 N.C. A D A. The middle staff is the guitar accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The guitar part includes a triplet of eighth notes marked with a +1/4.

(A)
N.C.

G5 A5 N.C. G5 G5 N.C.

{ Liv - in', liv in', lov - in', lov - in',
 Liv - in', lov - in', }

Musical score for the second system. The top staff is the vocal melody in treble clef, key of D major. The lyrics are "Liv - in', liv in', lov - in', lov - in', Liv - in', lov - in'." Above the melody are the chords G5 A5 N.C. G5 G5 N.C. The middle staff is the guitar accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The guitar part includes a triplet of eighth notes marked with a +1/4.

A D A (A)
N.C.

She's just - a wo - man.

G5 A5 N.C. G5 A5 N.C.

A D A

{ Liv - in', - n' - n' - n' - n' - n', lov - in', - n' - n' - n' - n', } she's just a wo - man.
Liv - in', lov - in',

MOBY DICK

Music by
JOHN BONHAM, JOHN PAUL JONES
and JIMMY PAGE

Moderately ♩ = 94

Drums

Guitar 1

No Chord

Guitar tacet

f With slap delay
Tuning: ⑥ = D

The musical score for 'Moby Dick' is presented in a standard musical notation format. It includes a treble staff for the guitar and a bass staff for the drums. The guitar part is written in a style that is both technical and expressive, with many slurs and accents. The drum part is written in a style that is both rhythmic and melodic, with many slurs and accents. The score is a comprehensive guide for playing the song on guitar and drums.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments (v) and slurs. The bottom staff is in bass clef and contains a complex sequence of fret numbers: 0, 3, 1, 0, 4, 2, 0, 3, 2, 0, (0), 4, 2, 0, 3, 2, 0, 5, 2, 0, 0, 5, 5, 3, 5, 3, 5, 3, 5, 3.

Second system of musical notation. The top staff continues the melodic line with triplets (3) and slurs. The bottom staff contains fret numbers: 5, 5, 5, 7, 9, 7, 7, 7, 9, 11, 10, 12, 10, 13, 13, (13), 7, 7, 5, 7, 7, 7, 5, 7, 0.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers: 5, 5, 5, 5, 5, 3, 5, 5, 2, 5, 3, (3), 0. Above the staff, the text "D5 N.C." is written.

Fourth system of musical notation. The top staff is labeled "Rubato Drum Solo" and "Guitar tacet". It shows a drum solo with various rhythmic patterns. The bottom staff contains fret numbers: 0, 5, 5, 3, 3, 5, 3, 5, 3. Above the staff, the text "On cue: a tempo N.C." is written.

Fifth system of musical notation. The top staff is labeled "Drum Fill" and shows a drum fill with various rhythmic patterns. The bottom staff contains fret numbers: 0, 5, 5, 3, 5, 1, 3, 1, 3, 1, 5.

Sixth system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers: 7, 7, 5, 7, 7, 7, 5, 7, 0, 5, 5, 5, 5, 5, 3, 5, 5, 2, 5, 3, 7, 5, 3, 0. Above the staff, the text "D C A" is written.

Heavy Rock and Roll, briskly ♩ = 170

3

A musical score snippet showing a guitar part. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a double bar line. Below the staff, the text "Guitars tacet" is written. At the bottom, there are three empty staves labeled T, A, and B from top to bottom.

*(A7)

[illegible]

Les Paul - Neck pick-up

Staff 3 (Left and Right Channels)

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D7

Musical score for guitar, D7 section. The score is written for a guitar in the key of D major (two sharps). It consists of three systems of staves. The first system has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with fret numbers. The second system is similar. The third system includes a double bar line and a final measure with a forte (f) dynamic marking. The bass staff for the third system shows fret numbers 12, 12, 12, 11, 11, 11, 10.

A7

E7

Musical score for guitar, A7 and E7 sections. The score is written for a guitar in the key of D major (two sharps). It consists of three systems of staves. The first system has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with fret numbers. The second system is similar. The third system includes a double bar line and a final measure with a forte (f) dynamic marking. The bass staff for the third system shows fret numbers 12, 12, 12, 13, 11, 11, 11, 12.

B Verse:
(A7)

Guitar 3 out

**Mute the sixth string with the fret hand thumb after bending G.*

A7

been a long time since I did the stroll.

Guitars I and II *

(D7)

Ooh, let me get it back, let me get it back, let me get it

(A7)

back, ba - by where I come from.

It's

* From here on Guitar I and II are written together. Guitars I and II continue to maintain their tones (Guitar I: heavy distortion/ambient, Guitar II: light distortion/direct.)

E5 D5

been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

*Let the sixth string ring.

(A7)

time. Yes it has. — It's

Guitar 1

Guitar 2

Guitar 3

Verse:
(A7)

been a long time since the Book of Love. _____ I

Guitar 1
+ 2
+ 1/4

can't count the tears of a life with no love. _____ Ah

+ 1/4

(D7)

car - ry me back, _____ car - ry me back, _____ car - ry me back, _____

+ 1/4

(A7)

ba - by where I _____ come from. _____ Oh, _____

Let Spring. + 1/4

Oh, _____ Its been a long time, been a

E5

long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

D5

time. Aww, _____

A7

Guitar 1

Guitar 2

Guitar 3

D Bridge:
(A7)

Oh, _____ Oh, _____

Guitar 1 and 2

Guitar 3

(D7)

(A7)

(E7)

(A7)

E Verse (Guitar Solo):
(A7)

The first system of guitar notation for the E Verse (A7) section. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The middle staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers.

The second system of guitar notation for the E Verse (A7) section. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The middle staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers.

The third system of guitar notation for the E Verse (A7) section. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The middle staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a whole note chord. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers.

(A7)

12 12 10 10 12 12 10 10 10 12 10 15 15 15 15 15

Hold bend

E5

15 15 14 15 12 14 0 0 5 6 0 5 6 0 5 6 5 7 5 5 7 5 7 (7)

loco

D5

(A7)

0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 7 5 7 5 7 7

F Verse:

(A7)

Oh _____ it seems so long — since we

Guitar 1

Guitar 3 out

walked in the moon - light. _____ Mak- ing vows, — that

just can't work right. ha - ha - yeah, — Op- en your arms, op- en

(D7)

your arms, op - en your arms. — Ba - by let love — come

(A7)

runn - ing in. Yes. —

E5

It's been a long time, been a long time, been a long

D5

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly,

(A7)

time.

Guitar 1

Guitar 3

f

G Verse:

A7

Yeah, —

hey,

yeah, —

hey,

A7

Ooh, yeah Ooh, yeah _ Ooh, yeah Ooh, yeah. _ (It's)

Guitar 3 out

E5

D5

been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

SINCE I'VE BEEN LOVING YOU

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Slow Jazzy Blues Rock $\text{♩} = 122$ ($\text{♩} = \text{♩} \text{♩}$)
4/4 with a 12/8 Swing feel

Intro: Guitar 1: *

Chords: No Chord, Cm **, Fm

Chords: Cm, Eb

Chords: Fm7, (Bb/F), Fm7, Fm7, Fm7

Chords: Cm7 ****, Bb **, Bb11, Gm11, (Gm7-13), Cm, Cm7, Bb/CF/C Cm7 Eb

*Les Paul: volume is varied throughout (approximate: neck = 10, bridge = 7).

**Chords implied by the organ bass pedals.

***Chords stated or implied by the organ. Passing chords in parenthesis. This Fm7 can also be thought of as Ab/F. This chord voicing approach is used on the organ throughout the song.

****Both pickups: neck = 10, bridge = 7.

Gm7 **A \flat** **Fm**

Oww!

f

E \flat **G/D** **Cm** **E \flat** **D7** **D \flat maj7**

Verse 1:
Cm7(13) **(F/C)** **Cm7** **N.C.** **B \flat /F** **N.C.** **A \flat m6**

Work-in' from sev - en _____ to e - lev - en ev - 'ry night, _

mp

N.C. **Cm9** **Cm7** **Cm11**

it real - ly makes life a drag, _____ I don't think that's right, _

*Bridge (lead) pickup only = 10

**Both pickups: neck = 10, bridge = 7.

N.C.

Fm7

F/C

I've real-ly been the best, the best of fools, — I did what I could, yeah.

Cm7

Cm11(no3)/G

'Cause I love you, ba - by, how I love you, dar - ling, how I love you, ba - by,

Cm7

ma - ma love you, girl, lit - tle girl.

Gm7

Ab

Fm

But ba - by, since I've been lov - in' you, — yeah, — I'm a - bout to lose, — my wor - ried

*Add fuzztone.

**Interior strings are muted with left hand.

E^b *G7/D* *Cm* *E^b* *D7* *D^bmaj7*

mind, — oh yeah.

Verse 2: *Cm7*

Ev-'ry bod - y's try'n to tell me,

mp Let ring

Fm *Fm7*

that you didn't mean — me no — good, —

Cm7 *Cm11* (*Cm6/11*)

I've been try - in', Lord, let me

*Fuzztone out.

**Position hand at first fret.

***Re-position hand at third fret.

Cm7

tell, let me tell you I real-ly did the best I could. —

N.C. **Fm7** **Bb/F**

I've been, I've been work-ing from sev - en,

Fm7

ah, to e - lev - en ev' - ry night, — I said it kind - a makes my

Cm7

life a drag, drag, drag, Lord, —

Bridge:
Guitar Solo

Cm7 *mp* *Let ring*

C5 *f* **Cm**

Fm7 **F5** **Fm** **Fm7/C**

Cm7 *mf* **Cm9**

C5

*Add fuzztone.

**Downstrums only through measure eleven.

Cm7 **F7/C** **Cm7** **F7/C**

Gm7 **A^b** **Fm**

f

E^b **G7/D** **Cm** **E^b7** **D7** **D^bmaj7**

mf

*Fuzztone out.

Cm7

F^osus4

Cm

Said I've been cry - in, yeah... Oh my tears they fell like rain,...

mf *mp* *f*

Guitar 2 out

13 \

E^b7

don't you hear, ... don't you hear them fal - ling, .

Guitar 1 *ff*

D7

don't you hear, ... don't you hear them fal - ling? ...

*Downstrums. Add fuzztone.

E \flat

G7/D

Cm

E \flat 7

D7#9

D \flat maj7

f

Cm

Verse 4:

Do you re-mem-ber ma-ma, when I knocked up - on your door, I said you had the nerve —

mf
Let ring

Fm9

to help? You did - n't want me no more, — yeah. —

Cm

O - pen my front door, hear my back door slam, you know I must have

one of them new fan-gled, new — fan - gled back door men, yeah, yeah, yeah, yeah, yeah, yeah.

B \flat /F F Fm7

I've been a' work - ing from sev - en, sev - en, sev - en to e -

le - ven ev - 'ry night it kind - a makes my life a drag, — (a

*Notes and lyrics in parentheses are whispered here.

Cm7

Cm11

drag,) a drag, ah, _____

Cm7

yeah it makes a drag.

Gm7

Ba - by since I've been lov - 'in you, _____

f

A^b B^b/A^b

Fm

I'm a-boutto lose, I'm a-bout to lose, _____ lose my wor-ried

ff

WHEN THE LEVEE BREAKS

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES, JOHN BONHAM and MEMPHIS MINNIE

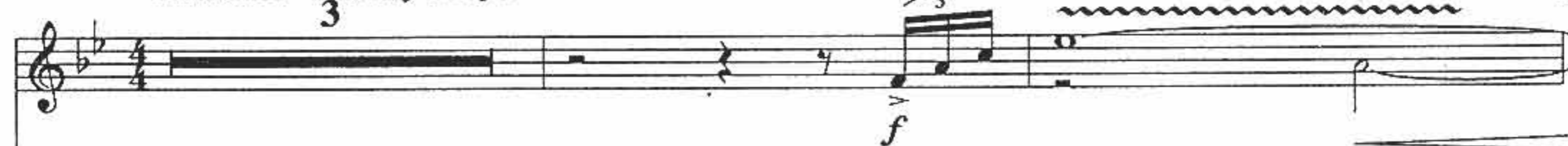
Heavy Delta Blues
Moderately with swing ♩ = 140

Intro:
Half-time Drums
Harmonica* with half-time feel

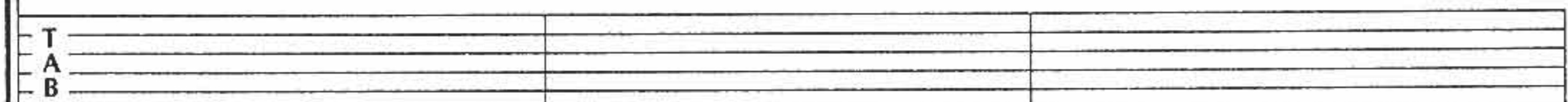
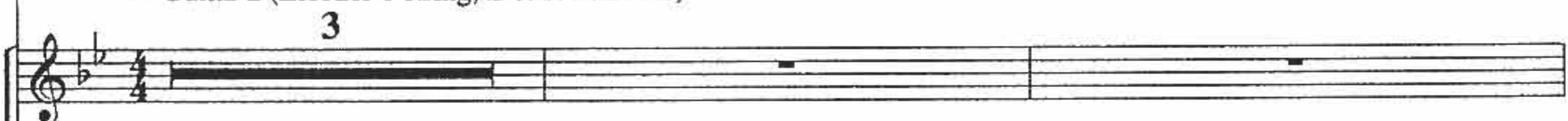
No Chord

Bass Guitar enters:

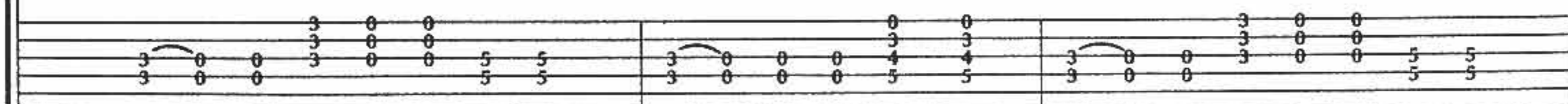
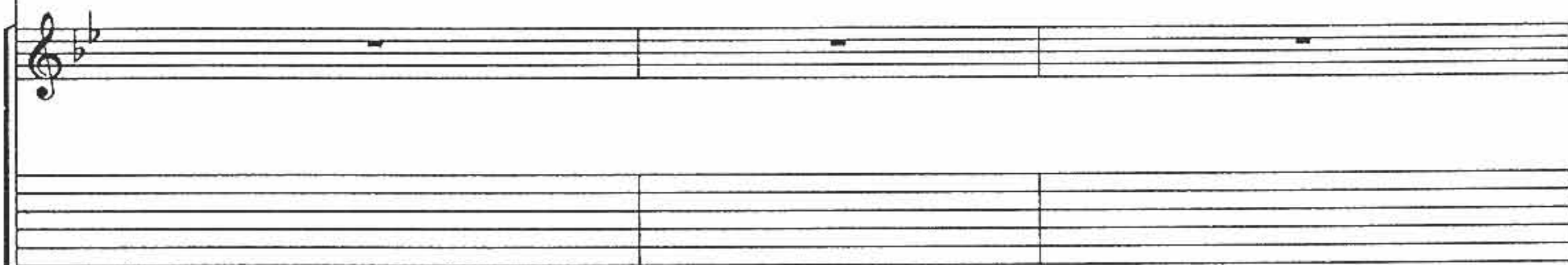
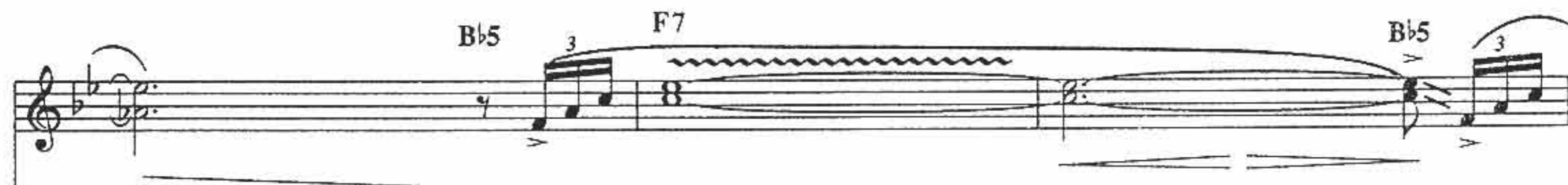
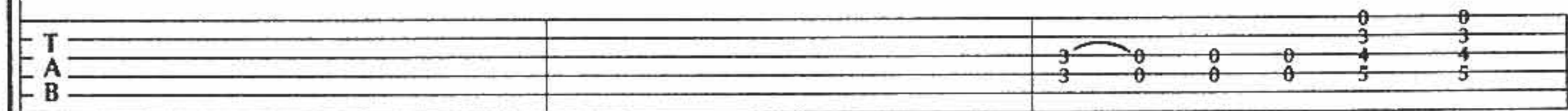
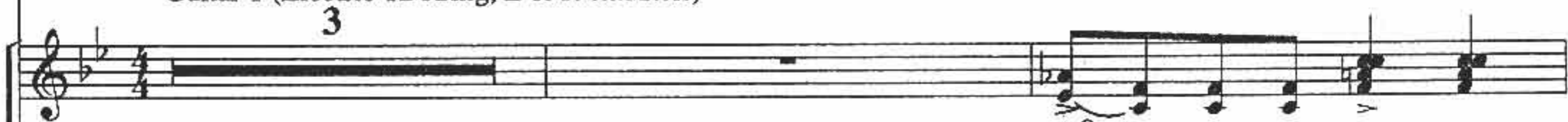
F7***



**Guitar 2 (Electric 6 string, L & R channels)



**Guitar 1 (Electric 12 string, L & R channels)



*Bb major or an F Blues harp.

**Open F tuning: (4) = C, (3) = F, (2) = A, (1) = C. (6) and (5) aren't used in the recording. 12 string octave and unison strings aren't notated. Slide is worn on fourth finger to be ready for [A].

***Implied.

Sheet music for guitar, featuring a melody line and a guitar accompaniment line. The key signature is B-flat major (two flats).

System 1:

- Melody line: Chords F7, Bb5, F7. Includes triplets and wavy lines indicating vibrato.
- Guitar 1: Accompaniment line with chords and fingerings.

System 2:

- Melody line: Chords Bb5, F7, Bb5. Includes slurs and accents.
- Guitar 1: Accompaniment line with chords and fingerings.

System 3:

- Melody line: Chords F7, Bb5, F7. Includes slurs and accents.
- Guitar 1: Accompaniment line with chords and fingerings.

System 4:

- Melody line: Chord Bb5. Includes slurs and accents.
- Guitar 1: Accompaniment line with chords and fingerings.

F7

First system of musical notation for guitar, featuring a treble staff with a melodic line and a bass staff with a bass line. The key signature has two flats (Bb and Eb). The melody includes a long note with a tremolo effect. The bass line consists of eighth and sixteenth notes. The guitar tablature below shows fret numbers 0, 3, 4, and 5.

Bb5

F7

Bb5

Second system of musical notation for guitar. The treble staff features a melodic line with triplets. The bass staff continues with eighth and sixteenth notes. The guitar tablature shows fret numbers 0, 3, 4, and 5.

F7

Bb5

Third system of musical notation for guitar. The treble staff has a melodic line with a long note and a tremolo effect. The bass staff continues with eighth and sixteenth notes. The guitar tablature shows fret numbers 0, 3, 4, and 5.

Regular time feel

F7

Fourth system of musical notation for guitar, labeled "Regular time feel". The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues with eighth and sixteenth notes. The guitar tablature shows fret numbers 0, 3, 4, and 5.

F7 Bb5 F7

Bb5 F7

Bb5 F7 Bb5

A

Cb Db Eb Bb5 Ab5 Bb5 F5 1. Bb Ab Bb5 F5

f With slide* Without slide

Guitars 1 appear with phase shifting until the following verse.
 *Worn on fourth finger.

2. B \flat A \flat B \flat 5 F5 Vocal

If (it)

B Verse:
F7

keeps on rain - in' lev - ee's goin' — to break, —

B \flat 5

if it

F7

keeps on rain - in' — lev - ee's goin' — to break, —

Bb5

F7

when the lev - ee breaks,

Bb5

have no place to stay.

F7

Bb5

C Verse:

F7

Mean old lev - ee, taught me to weep and moan,

Harmonica out

Bb5

F7

Lord,— (well), mean old— lev-ee, taught me to weep— and moan,—

Bb5

F7

It's got what it takes— to make a

Bb5

moun-tain man— leave— his home.— Oh well,— oh well,— oh well,—

F7

Bb5

ooo,—

With Fill 1

* **D** C^b D^b

E^b **B^b5 A^b5** **B^b5 F5**

f With slide* Without slide

Bridge Intro:

Half time feel

** F/C

1. **B^b A^b B^b5 F5**2. **B^b A^b B^b5**

mf Without slide

C(addF)**C/G****B^b/F****C/G****E^b/C****F/C**
F Bridge:**F/C****C(addF)****C/G****B^b/F****C/G****E^b/C****F/C**

*** Guitar 2

f Let ring

(Ah) don't it

Guitar 1

*Guitar 1 appears with phase shifting for the rest of the song.

**These chord names are implied by the guitar only and do not reflect the bass part.

F/C **C(addF)** **C/G** **B \flat /F** **C/G**

make ya' feel bad— when ya' tryin' ta' find your way home ya' don't know— which way (to) go,—

Let ring

The first system contains three measures of music. The vocal line (treble clef) has lyrics: 'make ya' feel bad— when ya' tryin' ta' find your way home ya' don't know— which way (to) go,—'. The guitar line (treble clef) features wavy lines above the staff, indicating bends. The bass line (bass clef) shows fret numbers: 12, 10, 12, 12, 7, 5, 7, 8, 7, 5, 5, 7.

E \flat /C **F/C** **F/C** **C(addF)** **C/G**

— if ya' go - in down south they got no work to do if ya'

The second system contains three measures of music. The vocal line (treble clef) has lyrics: '— if ya' go - in down south they got no work to do if ya''. The guitar line (treble clef) features wavy lines above the staff, indicating bends. The bass line (bass clef) shows fret numbers: 10, 12, 12, 12, 12, 10, 12, 7, 5, 7, 7, 7.

B \flat /F **C/G** **E \flat /C** **F/C**

goin' on ta' Chi - ca - go. Ahh, _____

Let ring

8 7 5 5 7 10 12 12 12 10 12 17

5 5 5 7 10 12 12 12 12 12 12

C(addF) **C/G** **B \flat /F** **C/G** **E \flat /C** **F/C**

ahh, _____ ahh, _____ hey, _____ hey.

12 10 12 10 12 10 12 17 15 15 15 17

7 7 7 5 5 5 7 10 12 10 12 0 0 0 0

F Bridge:

F/C C(addF) C/G B \flat /F C/G

Guitar 1

G Verse Intro:

F7

Harmonica With half-time feel

B \flat 5

Guitar 2 *mf*

Gtr. 1 divisi

Gtr. 2 Tacet

F7

B \flat 5

With Guitar 2 Rhythm Figure 1

With ad lib. variations

F7

Bb5

The first system of musical notation for guitar, spanning measures 1 to 4. The top staff (treble clef) contains a melodic line starting with a half note F4, followed by eighth notes G4, A4, Bb4, and C5, then a quarter rest, and finally eighth notes Bb4, A4, and G4. The middle staff (treble clef) features a continuous eighth-note accompaniment pattern. The bottom staff (bass clef) shows the fretting hand positions with fingerings (0, 3, 4, 5) and a '3' indicating a triplet.

F7

Bb5

F7

The second system of musical notation, spanning measures 5 to 8. The top staff continues the melodic line with eighth notes D5, C5, Bb4, and A4, followed by a quarter rest, and then eighth notes G4, F4, and E4. The middle staff continues the eighth-note accompaniment. The bottom staff shows fretting hand positions with fingerings (0, 3, 4, 5) and a '3' for a triplet.

Bb5

The third system of musical notation, spanning measures 9 to 12. The top staff continues the melodic line with eighth notes D5, C5, Bb4, and A4, followed by a quarter rest, and then eighth notes G4, F4, and E4. The middle staff continues the eighth-note accompaniment. The bottom staff shows fretting hand positions with fingerings (0, 3, 4, 5) and a '3' for a triplet.

F7

F7

The fourth system of musical notation, spanning measures 13 to 16. The top staff continues the melodic line with eighth notes D5, C5, Bb4, and A4, followed by a quarter rest, and then eighth notes G4, F4, and E4. The middle staff continues the eighth-note accompaniment. The bottom staff shows fretting hand positions with fingerings (0, 3, 4, 5) and a '3' for a triplet.

B \flat 5 F7

F7 B \flat 5 F7 B \flat 5

[H] C \flat D \flat E \flat B \flat 5 A \flat 5 B \flat 5 F5

f With slide Without slide

1. B \flat A \flat B \flat 5 F5 2. B \flat A \flat B \flat 5 F5

*Arpeggiate.

**Harmonica first time only.

I Verse:
F7

Bb5

Cry-in' won't help- ya' pray-in' won't do- ya' no good, no,—

F7

Bb5

cry-in' won't help- ya', pray-in' won't do— ya' no good. (Ah) when the

F7

Bb5

lev-ee breaks,— ma-ma you got— to move.— Ah, ooo,— ooo.

F7

Bb5

F7

*Blues Harp first time only.

**Guitars 1 & 2 are combined

J Verse:

B \flat 5 F7

All last night sat on the lev - ee and moaned,

B \flat 5

all last night, sat on the lev and moaned,

F7

I'm think-in' 'bout my ba - by and

B \flat 5 F7

my hap - py home. Oh, oh,

K

Chords: C^bD^b Eb B^b5 A^b5 B^b5 F5 B^b A^b B^b5 F5

f With slide Without slide

Fretboard diagram (first four measures):

- Measure 1: 6-8 8 8 8 8
- Measure 2: 8-10 10 10 10 10
- Measure 3: 5 5 5 5 5
- Measure 4: 5 5 5 5 5

Half-time feel

Chords: F C B^b C Eb F

Guitar 2 *f* Let ring

Guitar 1 *mf* Let ring

Fretboard diagram (first four measures):

- Measure 1: 12-10 12 12 12 12
- Measure 2: 7-5 7 7 7 7
- Measure 3: 5 5 5 5 5
- Measure 4: 10 12 12 12 12

Chords: F/C C(addF) B^b/F C Eb F

f Let ring

Fretboard diagram (first four measures):

- Measure 1: 12-10 12 12 12 12
- Measure 2: 7-5 7 7 7 7
- Measure 3: 5 5 5 5 5
- Measure 4: 10 12 12 12 12

F/C **C(addF)** **B \flat /F** **C**

Ah, _____ ah, _____ ah, _____ hah,

12 10 12/17 12 10 12/17 17

16 16 16 7 7 7 5 5 5 7
15 15 15 7 7 7 5 5 5 7
16 16 16 0 0 0 0 0 0 0

E \flat **F** **C(addF)**

ah, ah, ah, _____ ah, _____

15 17 12 10 12/17 (17) 12 10 12/17 (17)

10 12 12 12 12 14 12 0 7 7 7
10 12 12 12 12 14 12 0 7 7 7
0 0 0 0 0 0 0 0 0 0 0

R^b/F **C** **E^b** **F** **F/C**

ah, _____ hah, ah.

12 10 12 17 15 17 12 10 12 10 12 10

5 5 5 7 10 12 12 12 12 12 12 0

(0) 0 0 7 10 12 12 12 12 12 12 0

C(addF) **B^b** **C** **E^b** **F**

Oh. _____ oh,

12 17 15 17 12 10 12 10 12 10 12 17 15 17

7 7 7 5 5 5 7 10 12 12 12 12 12 12

0 0 0 5 5 5 7 10 12 12 12 12 12 12

0 0 0 5 5 5 7 10 12 12 12 12 12 12

F/C C(addF) B \flat C E \flat F

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains four measures of music, ending with a double bar line. The second staff is a guitar line, also in G major, with a key signature of one flat. It contains four measures of music, ending with a double bar line. The third staff is a bass line, also in G major, with a key signature of one flat. It contains four measures of music, ending with a double bar line. The fret numbers for the guitar and bass lines are as follows:

Measure	Guitar Fret Numbers	Bass Fret Numbers
1	12, 10, 12, 17	12, 10, 12, 17
2	(17), 12, 10, 12	(17), 12, 10, 12
3	12, 10, 12, 17	12, 10, 12, 17
4	15, 15, 17	15, 15, 17

M *Outro:*
F7 *Resume regular time feel*

Go - in,

Guitar 1

mf

The second system of the musical score consists of two staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains four measures of music, ending with a double bar line. The bottom staff is a guitar line, also in G major, with a key signature of one flat. It contains four measures of music, ending with a double bar line. The fret numbers for the guitar line are as follows:

Measure	Guitar Fret Numbers
1	3, 0, 0, 0, 4, 4
2	3, 0, 0, 0, 4, 4
3	3, 0, 0, 0, 4, 4
4	3, 0, 0, 0, 4, 4

*Harmonica

B \flat 5 F7

I'm goin' to Chi - ca - go, goin' -

The third system of the musical score consists of two staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains four measures of music, ending with a double bar line. The bottom staff is a guitar line, also in G major, with a key signature of one flat. It contains four measures of music, ending with a double bar line. The fret numbers for the guitar line are as follows:

Measure	Guitar Fret Numbers
1	3, 0, 0, 0, 4, 4
2	3, 0, 0, 0, 4, 4
3	3, 0, 0, 0, 4, 4
4	3, 0, 0, 0, 4, 4

*Harmonica with backwards echo enters and continues intermittently for the remainder of the song.

Multi-tracked Bass enters:

Bb5

F7

— to Chi-ca - go, — sor - ry but I

Bb5

can't take — you. Ah, — go - in' down, (I'm) go - in'

F7

down now, go - in' down — (I'm) go - in' down now, go - in'

*

Bb5

F7

down, go - in' down, — go - in' down, — go - in'

**

*Guitar 1 gradually panned to the left.

**Guitar 1 gradually panned right

B \flat 5

down, _____

(Drum fill)

B \flat 5 F7 B \flat 5

ah, _____

8^{va}

* Guitar 2 (L & R)

f

14 15 17 12 15 12 15 12 12 15 14 15 17 12 15

**Guitar 1

F7 B \flat 5 F7

(8^{va}) _____

12 15 12 12 15 14 15 17 12 15 12 15 12 12

*Slide Guitar (backwards echo track only).

**Panned left and right every four measures.

Bb5

F7

Bb5

Go - in' down, _____ go - in'

(8va)

15 14 15 19 17 17 12 15 15 19 17

F7

Bb5

F7

down now, _____ go - in' down, _____ go - in' down now, _____ go - in'

loco

(Drum fill)

Bb5 F7 Bb5

down, go - in, down now, go - in' down, go - in'

F7 Bb5 F7 Bb5

down, down, down, down, down,

(Drum Fill)

F7 Bb5 F7

now. Ah, woo, ah, woo.

Bb5 F7

*Backwards echo track only from here on.
The notation and techniques are an approximation of the original recording.

YOU SHOOK ME

Words and Music by
WILLIE DIXON and J.B. LENOIR

Slow blues ♩ = 155
E mixolydian

Intro:

No Chord

The musical score is written for electric guitar and voice. It begins with an introduction in E mixolydian mode, marked 'Slow blues' with a tempo of 155 beats per minute. The introduction is for 'Electric Slide Guitar' and is marked 'No Chord'. The guitar part features a melodic line with slides and bends, marked 'f With distortion' and 'Even gliss.'. The fretboard diagram shows the following frets: 17, 17, 15, 17, 19, 15, 12, 14, 12, 14, 12, (12).

The vocal melody is written in treble clef with a key signature of two sharps (F# and C#). The lyrics are: 'You know you shook me, you shook me all night long.' The guitar accompaniment is written in bass clef and includes various chords and techniques. The fretboard diagram for the guitar part shows the following frets: 17, 17, 16, 17, 15, 12, 11, 12, 10, 8, 9, (9), 9, 9, 9, 8, 6, 7, 5, 4, 5, 9, (9), 4, 3, 4, 9, (9), 4, 3, 4, 0, 3, 5, 3.

The score includes the following chords and techniques:

- (A7) (E7) (A7) (E7) (B7) (A5) (G5)
- (E7) (A5) (G5) (E7) (A5)(G5)
- P.M. (Pedal Point)
- Slow, even gliss.
- P.M.

(E7)

(A7)

I have a bird _____ that whist - les, _____ and I have birds _____ that sing.

Even gliss.

P.M.

(E7)

(A5) (G5) (E5)

(B7)

I have a bird _____ won't do noth-in'. _____ Oh! _____

P.M.

+1/4

(A7)

oh! _____ Buy a dia-mond ring, - hey.

8va

loco

Organ Solo

(E7)

(A5) (G5) E5

A5 G5 E5

G5

mp (Without slide) *mf* *sim.*

Semi-P.M. throughout

+1/4

E5 (A5) G5 A5 G5 A5 G5

Lay back slightly

E5 (A5) G5 E5 B7

end P.M. - Let ring Let ring

A7 E7 (A7) (E7) (B7)

Let ring Let ring

Blues Harp Solo

E5 E6 E7 (A5) (G5) E5 A5 G5 E E6 E7 A G

+1/4

A5 E6 E5 (G5) A5 G (A5) A7 A G

+1/2

E5 E6 E7 A G E(addF#) E5 E(addF#) N.C. B7

Let notes ring -----

(A7) N.C. (E7) N.C. (B7)

div.

Guitar Solo

E5 E6 E7 E6 E5 E7 D7 G5 E A/E E (A5)(G5) N.C.

With Echoplex (increase echo level)

Let ring

E13sus4 E E5 A5 N.C.

A.H. +1/2 +1 +1 +1 +1/4

Hold bend

semi P.M.

(A7)
N.C.(E7)
N.C.

loco

pre-bend additional 1/4 step

accel.

Hold bends

Let ring

B7

E7

(A5) (G5) E7

You know you shook me ba - by, you shook me all night long.

Even gliss.

With slide

gliss. A5 G5 E7 4 4

I know you real - ly, real-ly did babe. — I said you shook —

Even gliss. *With slide*

(7) (4) 2 9 7 9 9 12

0 5 3 0 0 0 0 0

A7

— me ba - by, — you shook me all — night long. —

With slide *Even gliss.* *With slide*

7 9 7 9 0 4 0 9 9 9 12 7 9 7

9 9 12 9 9 12

gliss.

You shook me

Even gliss.

7 (4) (2) 12 12 10 12 10 12 10

0 5 3 0 0 0 0 0

Ah, _____ na na! You shook me, all _____

loco

+1 +1 +1

12 15

The first system of the musical score. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains two phrases: "Ah, _____ na na!" and "You shook me, all _____". The guitar line (treble clef) has a key signature of two sharps and a time signature of 4/4. It features a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata. The bass line (bass clef) has a key signature of two sharps and a time signature of 4/4, with a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata.

_____ night _____ long! _____

A tempo

12 14 12 14

The second system of the musical score. The vocal line (treble clef) has a key signature of two sharps and a time signature of 4/4. It contains a phrase: "_____ night _____ long! _____". The guitar line (treble clef) has a key signature of two sharps and a time signature of 4/4. It features a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata. The bass line (bass clef) has a key signature of two sharps and a time signature of 4/4, with a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata.

F E7

+1/2 +1/2 +1/2

14 12 14 12

1

7 6 7 6

0 0 0 0

The third system of the musical score. The vocal line (treble clef) has a key signature of two sharps and a time signature of 4/4. It contains a phrase: "_____ night _____ long! _____". The guitar line (treble clef) has a key signature of two sharps and a time signature of 4/4. It features a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata. The bass line (bass clef) has a key signature of two sharps and a time signature of 4/4, with a melodic line starting with a "loco" instruction, followed by a series of eighth notes and a final measure with a fermata.

HATS OFF TO (ROY) HARPER

Traditional
Arrangement By
CHARLES OBSCURE

Moderately ♩ = 120
Intro:

Pre-Intro: (Tape delay repeats with overload distortion)

* M mu mu mu mu shake em' down

f *ppp*

**Acoustic Guitar (Slide style)

mp *ff* *ppp*

T 12 12 12 12 12 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 0 0

A 12 12 12 12 12 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 0 0

B 12 12 12 12 12 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 0 0

* Sung through an electronic vibrato throughout song. Taken from the word, "must", *ppp* *mp* (Electronic fade in)

**Open tuning: ⑥C, ⑤G, ④C, ③E, ②G, ①C.

Verse 1:

When I done quit hol-ler ba-by, I be-lieve

T 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

A 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

B 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

I'll shake-em on down. For-

T 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

A 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

B 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 10 12 12 12 12 0 0

give me ba - by, won't be late.

You know by that I mean ah sec-onds late ah

must I? Must I shake 'em on down?

When I've done quit hol - ler babe I be-lieve

I'll shake 'em on down. Shake, ah

F

Bridge:

C

E^b F C

E^b F C F/C

C

Intro 2:

C

E^b

C

E^b

C

* Without left hand finger muting as before, from here on.

Verse 2:
C/G

Well I ain't no mon-key. I can't climb no tree. — No brown skin wo-man

Chords: Eb, C/G, Eb, C/G, Eb, C/G

gon-na make no mon - key out of me. Yeah and I ain't no mon-key_

Chords: Eb, C/G, C

— sure_ can't climb_ no tree. —

Chords: F/C, C/G, Eb/Bb F/C

I've been mis - treat - ed babe — I be -

Chords: C/G, G

F Eb C Eb/Bb F/C

lieve I'll shake 'em on down.

Refrain: C Eb/Bb F/C C Eb/Bb F/C C Eb/Bb F/C

Well I been mis - treat-ed babe. I be-lieve I'll shake 'em

C

on down.

Bridge 2:
Eb/G

Ha ha ha,

E \flat /G C E \flat /G C

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha.

E \flat C E \flat C

No Chord C

Intro 3:
C

Verse 3

Lis-ten ma-ma,

*Let ring and lightly mute 6 through 4 with right hand palm, from here on.

put on your morn - ing gown. - Put on - your night shirt ma-ma we gon-na

**Mute 4 by tilting left hand playing fingers. Let 3 ring.

shake 'em on down - yah ah yah. Must I - hol - ler?

C7 C C7 C

Must _____ I, must I _____ must _____ I shake 'em

on _____ down? _____

*** *

***Include (5) V through next measure. No time signature this phrase.

Ooh well, I've

3

Refrain:

C

done been mis - treat-ed babe, _____ but hey I _____ be- lieve _____ I'll shake 'em on _____

down.

Bridge 3:

E^b F E^b C

*Mute ⑥ with the lefthand thumb.

F

G

F

G

B^b

G

Intro 4:

C/G

C

Verse 4:

Gave my ba - by, _____ twen-ty dol-lar bill, _____

If that don't fetch her I'm sure my _____ shot, shot, shot gun will. _____ Yeah, _____

F
I gave my babe, _____ twenty dol - lar

C bill. _____ **G** Well if that don't get that wo-man I'm, I'm sure.

*Use first finger (flesh only without slide/bottleneck)

